

## THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.

RECTOR FULLER EDITOR.

## PROGRAMME FOR THE WEEK.

The National	Mr. J. E. Dodson
The Columbia	May Robson
The Belasco	"Drifting"
Chase's	Polite Vaudeville
The Academy	"The House with the Green Shutters"
The Gayety	Burlesque
The Lyceum	Burlesque
The Casino	Vaudeville and Pictures
The Cosmos	Vaudeville and Pictures
The Majestic	Vaudeville and Pictures
The Avenue Grand	Vaudeville and Pictures
The Plaza	Moving Pictures
The Virginia	Moving Pictures
The Alhambra	Moving Pictures
The Howard	Moving Pictures

MRS. BROADVIEW had gone to the National to see Ethel Barrymore, in "Mid-Channel." She came home wild with enthusiasm over it. "My dear," she said to her husband, "for the first time since we made our agreement to go to the playhouse separately so as to accommodate our sparse income to the hard times, I regretted it. I so enjoyed the play and the problem it presented that I really felt the need of you beside me, dear, to say a sympathetic word to about it, between the acts."

"You know, dear," said John, "I never cared much for Miss Barrymore. She always seemed to me as a sort of glorified ingenue, pushed into high places in the drama because of family traditions and her connections."

"Perhaps, dear," said his wife, "I may have had something of the same idea. And yet, now I come to look back on it—on 'Cousin Kate' and the rest of the pleasant comedies—I think that, perhaps, I always had the feeling that in such plays there was talent going to waste, and that Miss Barrymore was fitted for better things. At least, John, dear, I hope I had those thoughts, for certainly in this Phinero play she displayed depths of feeling—the real power and force of acting—as she never has done before."

"I read the story of the play in the criticisms," said John, "and it seemed to me a pity that a girl whose metier has, up to now, been all 'sweetness and light,' should have had to essay the part of such a woman as Zoe Blundell."

"Ah, my dear, but that's the strange part of it," said Mrs. Broadview. "Ethel Barrymore does not portray 'that sort of woman'—I know what you mean. The beautiful thing about it is that in the hands of an actress of less delicacy of feeling the character of Zoe Blundell, whatever the author may have intended, might easily have been made 'that sort of a woman.' It was precisely because she was so opposite to the ordinary type that we find in the so-called problem plays that she was so convincing, so true, and so delightful."

"And yet, so far as I can see, Zoe Blundell was a bad woman," said her husband.

"Oh, my dear John, not at all. She was just a woman. I suppose you men never will understand the springs that move a woman to the big things she does. It was made perfectly plain that Zoe Blundell had not a bad thought in her mind. Why, when things were at sixes and sevens in her household, and the young 'tame robin,' Ferris, tried to get affectionate with her, she repulsed him with something like horror. It was true that she had a row with Blundell, but she felt herself still the wife, and any thought of sin filled her with repugnance. It was not until her husband made himself notorious that she, in desperation—not in love of ease or pleasure—became like him."

"But, after all," said John, "what good do such horrible plays, ending in suicide, do?"

"Well, to the superficial observer, not much, perhaps. But here you are made to feel the awful crime of a lonely marriage—a marriage without children. With this couple it was a deliberate shirking of duty; an avoidance of responsibility, and this was a sin for which they had to pay. If 'Mid-Channel' had preached no other doctrine than this, it would have been worth while, dear."

"Still, it must have been strange to see Miss Barrymore in such a play."

"No; it wasn't," Mrs. Broadview replied. "It is a new Ethel Barrymore. She is more mature, serene as ever, a little more sure of herself, and she plays this part armed with that quality the lack of which has marred so many actresses—intelligence. She speaks her lines as if she thought over every one of them first, and the result is a finished, convincing performance—intellectual, enjoyable from every sense. It will be a great wonder to me if Miss Barrymore does not, in time, come to her place on the American stage as one of our greatest actresses. All she has to do is to give up forever the old, girlish 'sweetness and light' idea, and stick to the parts and the plays that require brains more than beauty. God be praised, she is endowed with both."

MARIE CAHILL, in "Judy Forget," had been the show that Mr. Broadview had gone to see. "I don't think you would have cared for it very much," he told his wife. "In its way it was not bad, but then it was not superlatively good, and a musical comedy has to be extraordinarily attractive these days to draw any serious attention."

"Miss Cahill has always seemed to me to have so much personal magnetism," said Mrs. Broadview.

"She has," said John, "but personal magnetism does not, in musical comedy, cover a multitude of defects. In 'Judy Forget' Miss Cahill has a number of excellent songs, which she—use a slang phrase—'gets away with,' but some of them are so good that she ought to do much more with them. There is one song, 'Whooop-la-la,' that if it had been sung by, say, Blanche Ring, would be one of the popular successes of the day, and yet Miss Cahill has been singing it a year—for she carried it over from her last year's show, 'Betty and the Boys'—and still it has not attracted any particular attention. The piece is light; Miss Cahill's work is light. The show entertains you—mildly, there are no great laughs, not much very tuneful music—and there you are."

THEN came the question of what shows they should go to during the coming week. "You know, dear, we saw Miss Robson in 'The Rejuvenation of Aunt Mary' last year, and it was very pleasant, but I don't think we need go again."

"No," said John. "I think I will send you to where the fashionable people are going on Monday night—to see the premiere of Mr. Preston Gibson's new play, 'Drifting.' You will be right in with the smart set."

"I saw Mr. Gibson's picture in the lobby of the Belasco," said Mrs. Broadview. "It was a photograph taken while he was looking over the manuscript of a play. Do you suppose it was the manuscript of 'Drifting'?"

"I shouldn't wonder," said John. "Do you care to go?"

"Yes; I should rather like to see it, especially since I read that Mr. Gibson is to be the coming American dramatist. It must be so nice to feel that you have such a great future. What shall you go to, dear?"

"I'll go to see Mr. Dodson, in 'The House Next Door,' at the National. It had a long run in New York, and I understand it's very good."

"All right, dear," said his wife, "and you can tell me all about it next week."

"And you?" said her husband.

"Oh, I'll report faithfully how Mr. Preston Gibson appeared when he made his author's speech before the curtain."

## SUNDAY ENTERTAINMENTS.

**Sousa's Band.**

Sousa's famous band, which is about to start on a tour which will include all the larger cities of the world, will give two concerts at the New National Theater to-day, after the afternoon and the other this evening.

The soloists whom Mr. Sousa brings with him are Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist; Herbert L. Clarke, cornetist, and Paul Senne, piccolo, and others.

The afternoon concert opens with Tschalkowsky's wonderful "1812," descriptive of Napoleon's occupation of Moscow and his disastrous retreat. This is followed by a concert solo, "The Duet," by Herbert L. Clarke.

Sousa then introduces one of his own compositions, the suite which he calls "The Three Quotations." Then come a soprano solo, "April Morn'g" (Hatten), by Miss Virginia Root; three dances, "Henry VIII" (Edward German); (tone picture, "The Old Cloister Clock" (Kunkle); "Song of the Nightingale" (Philpotts); with piccolo obbligato, by Paul Senne; Sousa's famous march, "The Fairies of the Fair," a violin solo by Miss Nicoline Zedeler, Wieniawski's "Souvenir de Moscow," the programme concluding with Wagner's graphic "Ride of the Valkyries."

In the evening the concert will open with Liszt's symphonic poem, "Les Preludes," then follow a cornet solo by Herbert L. Clarke, "Sowers of Gold," Sousa's character studies, "The Dwellers in the Western World," a soprano solo by Miss Virginia Root, "Parker's The Lark Now Leaves His Watery Nest," Rachmanikoff's prelude, "The Bells of Moscow," Broekhaven's humorous, from "Creole Suite," Helmsberger's "Entr'acte," Sousa's stirring march, "The Glory of the Yankee Navy," a violin solo by Miss Nicoline Zedeler, "Rondo Capriccioso," by Saint-Saens. The final number will be Friedemann's "Slavonic Rhapsody."

**Burton Holmes.**

This afternoon at 3:30 o'clock Burton Holmes will again present at the Columbia Theater his masterful and inspiring pictorial description of "The Passion Play of Oberammergau in 1910," which a fortnight ago filled the theater to overflowing at each of the performances. The travelogue is ripe with rich material, such as only one who had witnessed not alone the play of the past summer, but those of ten and twenty years ago, could present. With a liberal collection

of views of scenes of the play and portraits of the performers, together with local scenes that add color to the story, Mr. Holmes is probably better prepared to tell the story of the Bohemian village than any speaker now before the public. "Motoring in Germany" will be the subject of his travelogue at the evening performance, which will be repeated to-morrow afternoon at 4:30. On these occasions he will motor with his audiences through the rural districts of Germany, passing through many of those quaint German cities which bear today the marks of the ravages of medieval times. The route will carry the audience across the Bohemian frontier from Carlsbad to Nuremberg, Heidelberg, Rottweil, the Black Forest, the Palis of the Rhine, and into Swiss Lucerne.

**Concert at Academy.**

The Diamond Comedy and Singing Four leads the list of attractions promised for the Academy concert tonight. Their efforts will be ably seconded by Charles Lewis, who will sing in parodies and comic songs, in which line he is confessed to excel. A special engagement for this performance is something new at Academy concerts. This is a crayon artist, Harry Mansfield, beneath whose clever fingers the drawing will grow in sight of the audience. Scattered through the performance will be the most interesting films possible, selected from the offerings of the leading manufacturers, and special attention being paid to choosing films which have no flicker.

**Concert at Casino.**

The programme for the Sunday concert at the Casino Theater to-day promises to be as interesting as usual. The Naval Trio have been retained for to-day and will be heard in new songs and comedy patter; Mary Davis will render popular and classic selections; Phillips and Clifton Lewis will appear in a sketch; Rose May is a talented soprano soloist, and Bob Griffin, the vocalist and monologist, with others, will add to the entertainment.

**Cosmos Sunday Concert.**

The acts announced for the Cosmos concert to-day will include Barto and Clark in their funny sketch "Room 65," Marion Harrison, the little singer, Myrtle Nelson, singing comedienne, Al and Lois Bridges, Gertrude and Robert Day, in their sketch "The House with the Green Shutters," and a variety of other acts.

The orchestral programme includes "Light Cavalry Overture," selections from the reigning musical comedies, and a cornet solo by Frank Wallace.

## ENTERTAINERS WHO WILL APPEAR IN WASHINGTON THIS WEEK.



## THE WEEK'S PLAYBILLS.

The National—"The House Next Door."

Much enjoyment is in store for theatergoers this week for J. E. Dodson will repeat his successful interpretation of Sir John Cotswold in "The House Next Door" at the National Theater, with a popular priced matinee on Wednesday. Mr. Dodson first presented the comedy here last season, and it made one of the strongest impressions of any production of the year. The present is the third season of the play. It will not be continued by Mr. Dodson after the holidays, as he has in view a new play for production about that time.

Mr. Dodson is one of the few great artists now before the public whose forte lies in character impersonation. No better example of genuine character delineation could be defined than his impersonation of the crotchety old English baronet. Those who witnessed this impersonation last season will surely want to see it again, and it fits well into a comedy that is delightfully descriptive of English manners of the old and new school. Mr. Dodson may be sure of a cordial welcome, for he represents the highest aims of the drama, and apart from his individual genius, gives a play that is entertaining to all classes and admirably acted.

It is in the role of Sir John Cotswold that Mr. Dodson has made his most recent success. He has been seen too seldom in late years, preferring the quiet life of literature and art, and his surroundings to the strenuousness of traveling. It will be a long time before Mr. Dodson will find a role better suited to him than Sir John, or one which will command the attention of the audience from the standpoint of the character actor.

The play is a comedy throughout. The fun is brought out by complications which have much of their origin in the treachery of Sir John and his manner of insulting his next-door neighbor. The same handsome appointments in the way of scenery and furnishings and excellence of cast that were shown here last season still remain a feature. In the company will be noticed Frank Losee, Frank Burbeck, Harry Ingram, J. C. Davidson, Olive Temple, Paula Marloff, Lorena Atwood, and Ruth Chester.

## The Belasco—"Drifting."

The attraction at the Belasco Theater this week will be the presentation of the comedy "Drifting," the new play by Preston Gibson, which had its premiere performance at New Haven last Wednesday night. The scenes of the play are laid in Newport, and the characters are said to reflect the fast set of New York and Newport fashionable society. The story unfolded is as follows:

Prior to the rise of the curtain Althea Anderson, left to her own devices by the neglect of a dissolute husband, becomes interested in William Worthington. The ensuing scandal results in a divorce. Finding herself financially stranded and with a social position to maintain, she secures a loan from Stanley Symington, a loan broker. Then, meeting Henry Harrison, a rich Westerner, who appears attached to her, and needing more money, she gets Symington to advance another \$10,000 as his capitalization of her prospects of marrying Harrison. About this time the latter meets Hortense, a young New York girl and orphan, who has been brought up in a primitive way by a maiden aunt. After a short courtship, he marries her. At the request of his wife, he leases a villa at Newport and they invite Althea Anderson to visit them.

At the rise of the first curtain, Symington is discovered demanding his money from Mrs. Anderson, as her plan of marrying Harrison has failed. By explaining that the Harrisons are unhappy, and that there is a prospect of a divorce, Althea gets him to extend her notes and advance an additional \$5,000. Then she begins operations to separate the Harrisons. In this she is assisted by the fast pace in which Hortense is living, making even Newport gasp. Worthington becomes one of the house guests, and is smitten with Hortense. Mrs. Anderson furthers the attachment between them, and at the same time manages to put suspicion in Harrison's mind.

In the second act Symington returns for his money and threatens exposure if it is not immediately forthcoming. Hortense is worried over her gambling debts, and Worthington offers her a check to cover her losses, and in the ensuing scene attempts to embrace her, just as Harrison appears. After a dramatic scene, Harrison informs his wife that he will leave her. The last act discovers Althea consoling Hortense and advising her to leave Newport before the scandal gets out, sends for Worthington, and insists that he stand by Hortense, who is finally persuaded to arrange to sail on

J.E. DODSON AS SIR JOHN COTSWOLD IN A SCENE FROM "THE HOUSE NEXT DOOR" AT THE NATIONAL.

the first steamer for Europe. At this point Harrison enters to explain that his wife's happiness is of first importance to him, tells them that he will arrange details for a quiet divorce, and will assist them in every way possible to start a new life. At this a revision of feeling overwhelms Hortense, which, coupled with the growing suspicion that Althea has been working in an effort to secure her own husband, leads her to refuse to leave Harrison, and the tangled complications are finally satisfactorily adjusted. The company includes Walter Hale, Frank Goldsmith, Janet Sothorn, Edith Luckett, Grace Morrissey, Charles Lamb, and Constance Kirkland. Mr. Gibson has given the production a lavish scenic setting, and the costuming of the ladies of the drama, and apart from his individual genius, gives a play that is entertaining to all classes and admirably acted.

## The Columbia—"The Rejuvenation of Aunt Mary."

To-morrow night May Robson, one of the greatest of delineators of quaint feminine character, will begin a return engagement at the Columbia Theater in her delightful comedy, "The Rejuvenation of Aunt Mary."

This is Miss Robson's third year as Aunt Mary under the direct management of L. S. Sire, who has given the play a most elaborate production and made "The Rejuvenation of Aunt Mary" one of the most famous plays of the present day.

The play is in three acts, the first and last of which take place in the old colonial home of Aunt Mary, while the second act is laid at the home of a wealthy young New Yorker. Jack Watkins is a young college man, who, while something over six feet in height, never grew up mentally until he met the girl. Aunt Mary has the ready money and has not only brought him up, but has furnished the amounts necessary at different times to get him out of financial straits. At the opening of the play Jack has shot somebody's cook in the arm, for which \$500 is asked; pounded a cabman soundly, for which a demand of \$5,000 is made, and got himself into a bad way with a girl from Kalamazoo, who thinks \$5,000 ought to be paid for her lacerated feelings. Jack is a strapping fellow and looks better qualified to saw wood than to beat up a cabman and live on the bounty of Aunt Mary. Aunt Mary stands for everything with a ready pocketbook until the girl from Kalamazoo comes on the scene. She believes that Jack has gone just a little too far this time, and tearfully destroys her will. Three weeks later she is lured to the home of Jack's friend Burnett, in New York, where, at the hands of her nephew and his friends, the rejuvenation begins.

**Chase's Polite Vaudeville.**

Chase's Polite Vaudeville gives itself up to laughter, ranging from the tickled chuckle to the hysterical degree of hilarity, and to music tunelessly running the gamut from instrumental virtuosity to vocal melody, the supreme attraction being Maclyn Arbuckle. With his own specially selected company of comedy players Mr. Arbuckle will be seen in "The Weelcher," a one-act comedy in which, as Dan Gassaway, he strikes the same human chord of comedy and sentiment which rang through his portrayals of the rosy of Jim Heckler and Silas Hoover in his previous productions. The author is Robert H. Davis, one of the editors of Munsey's, and the New York critics assert that he has fitted Mr. Arbuckle with as much skill and originality as Messrs. Ade and Day did in his former hits. In the supporting company are Vaughan Trevor and Agnes Redmond, well known in the legitimate comedy field. The added attraction, Signor Trovato, is one of the famous virtuosos of the Old World, as he is quite as eccentric in his handling of the violin as Creatic is in the conduct of his orchestra. Indeed, he is known as "The Creator of the Violin." His laughable mannerisms do not, however, detract from the splendidly artistic character of his playing.

Another European celebrity, Mr. Clifford Walker, the London society comedian, will be introduced, and his character sketching in "After Dinner" will be found highly humorous and unique, as his eyes are drawn from the base and embled English nobility. Still another foreign feature, Berzaz's Comedy Circus, is under engagement, and after the exploits with the revolving table and the cantankerous mule are ended the audience will have difficulty in finding another laugh left for the other merry acts in the bill. The Robert De Montrio, in "The Hotel Turn Over," should be gleefully received, as it is rated as the best musical eccentricity of the season. Gladys Clark and Henry Bergman are also listed, and their novel frivolity is called "A Jingle and a Whirl." It is full of song, fun, and spontaneity. The Great Richard will offer a captivating dancing number in which a wonderful diamond-bedecked costume is worn. The pictorial feature will be "The Actors' Fund Field Day."

## The Academy—"The House with the Green Shutters."

"The House with the Green Shutters" is a melodrama abounding in sensational episodes and thrilling climaxes. It is a detective story, one that never fails to hold interest until the very last scene; showing the ingenious methods employed to detect crime, also the diabolical schemes used by criminals to trap their natural enemy, the detective. It depicts vividly the daily dangers to which a New York detective is subjected and his marvelous tact in escaping the various traps set for him. It is a game of wits, brains, and ingenuity played by a criminal and one sworn to uphold the law. At some points of the game the criminal seems to have the better of it, but in the long run, as it should be, the law wins, morality and justice are victors, the guilty are punished, and virtue receives its just reward. The production is an elaborate one, every trick of the scene painter's art is employed to depict the various scenes; mechanical skill plays no mean part in the construction of the play. A company of performers best suited to the various characters has been engaged by the author to properly portray and tell the story as he intended that it should be seen. "The House with the Green Shutters" comes to the Academy for the week beginning to-morrow evening with the usual matinees.

## The Casino.

In keeping with the policy of the Casino Theater management, to engage at least one big sensational act each week, the vaudeville bill at that house this week will include the novelty of its season. This feature act will be the return to Washington of "The Balloon Girl," who caused a veritable furor during her first visit here. Suspended on a huge balloon, which glides through the air over the heads of the audience, now hovering near the boxes, then soaring to the regions of the gallery, sits "The Girl." Other sterling acts will include Musical Mack, who plays a number of instruments with \$2,000 worth of electrical lights and apparatus, the effect on a darkened stage being, it is said, indescribably beautiful. El Gordo, the musician, billed as "that funny trickster with the unique lemon trick," who comes here direct from the American Music Hall, New York; the Tod Nards, acrobats, who present an act entirely new in gymnastic feats and method of presentation; Ash and Carr, comedians and singers, in new songs and laugh-provoking dialogues; Murray and Wilson, comedians and dancers, who appear in a sketch in which their versatility has ample scope. The usual motion picture plays will round out the programme.

## The Lyceum-Burlesque.

With a favorable record for past seasons, "The Merry Maldives" Company comes to the New Lyceum commencing to-morrow matinee.

This attraction is said to differ from the average run of burlesque, in so much that the pieces presented have plots, which, happy to say, have not been lost sight of in the staging. The stories are, of necessity, somewhat inconsistent, but possess backbones of hilarious fun. The comedy is in the capable hands of Sam Rice, Harry Keeler, Billy Hess, and George Morgan, while Miss Ruth Everett, Gertrude Thompson, and Lilla Brennan ac-



Those who have witnessed obstacle races on foot in a front idea of the excellent amusement that is furnished by such an event when competitors are forced to make the rounds on four wheels.

## The Majestic.

The feature show for this week at the Majestic Theater includes the Five Musical Lovelands, high class musical act; the Three Clares, comedy acrobats; Lem Welch, Hebrew and dialect impersonations, and Marie Riche, singing comedienne. The Majesticograph concludes the performance with some of the latest picture.

## Pavlova and Mordkin.

The Imperial Russian Ballet, headed by Mile. Anna Pavlova and Mikhail Mordkin, includes a group of character dancers as the chief support of the famous premieres, a complete corps de ballet, and an orchestra recruited from the membership of the Metropolitan Opera House Orchestra, with Theodore Stier, of London, conductor, making an organization of about seventy people. They will be seen here for the first and only time at the Belasco Theater, Tuesday afternoon, at 4 p. m., December 13.

The following programme has been arranged for the Washington performance:

PART I.  
The "Legend of Aspidochelone" from the "Arabian Nights," an Oriental ballet, composed by M. M. Lail Mordkin; music by Arensky, Blochman, Boussuet, Danczewsky, Chabrier, Glazounov, Rimsky-Korsakov, and Rubinstein.

## PART II.

Polish Dances.....Glinka  
Adagio (Pas-de-deux).....Rachmaninoff  
Variations.....Tchaikowski  
The Swan.....Saint-Saens  
Russian Dances.....Tchaikowski  
Grand Valse, from "Raymonda".....Glazounov

## PART III.

Value Caprice.....Rubinstein  
Rhapsodie Hongroise, No. 11.....Liszt  
Bachmanale.....Glazounov

## Washington Symphony Orchestra.

Under the direction of Heinrich Hammer, the Washington Symphony Orchestra will present the second in its series of five concerts at the Columbia Theater on the afternoon of December 13. An enthusiastic reception will mark the appearance of Richard Lortieberg as the soloist, for his artistic work as the "cello soloist" at one of the concerts of this organization last winter is warmly and favorably remembered. Of special interest will be the first rendition in this country of the symphonic poem "Sunset at Sea," written by Mr. Hammer during a visit to Noordwijk-on-the-Sea, Holland, where the composer was enjoying a sojourn in company with many of the leading artists in the musical world. Those who have attended the rehearsals of the orchestra have pronounced this composition to be one of the most effective and attractive of modern writings. The other numbers on the programme are: Schumann's Fourth Symphony in D minor; Volkmann's Serenade for strings with violin solo by Mr. Lortieberg, and Bizet's familiar and well-known "Suite L'Arlésienne."

In order to enable government employees to be in their seats at the commencement of the programme without being compelled to leave their offices prior to the hour of closing, this series of concerts will not begin until 4:45 o'clock.

## "The City" Coming.

The Christmas week attraction at the Belasco Theater, December 30, will be the presentation of "The City," the posthumous work of Clyde Fitch, which ran for over one year at the Lyric Theater, New York, and which the New York World describes as "a hotbed of sensation." The original company presenting the drama in New York will be the one seen here, which, of course, includes Mr. Tully Marshall, in his famous characterization of the drug-crazed fiend.

## "U. S. Minister Bedloe."

W. H. Crane has given a trial to George Ade's new comedy, "U. S. Minister Bedloe," and like in "Father and the Boys," he has a part that suits him to a nicety. Some years ago Mr. Crane appeared in the presentation of "The City," the posthumous work of Clyde Fitch, which ran for over one year at the Lyric Theater, New York, and which the New York World describes as "a hotbed of sensation." The original company presenting the drama in New York will be the one seen here, which, of course, includes Mr. Tully Marshall, in his famous characterization of the drug-crazed fiend.

## The Arcade.

An obstacle race and a five-mile championship event are the principal features on deck for the Arcade skating auditorium this week.

No definite date has been set for either, but Thursday evening is a likely time for the latter. An obstacle race on skates is something that has probably never before been witnessed by the majority of sport lovers of the District, and is bound to prove a highly interesting feature.